

A FELLOW FEELING.

By Ethel Mason.

It had been quite three hours by the clock though he did not know it, for its language was one he did not understand, that Paolo had spent tugging, pushing and dragging the big box from the stiey to the street corner three crossings down, and now he was very weary. The box was as tall as Paolo himself and fully four times as large around, for he was a little fellow, and the box was quite a monster in its way. And now it would not stir. Paolo gave it one more mighty but ineffectual shove, poured out a torrent of excited Italian, looked apprehensively down the street, and sitting down at last upon the sidewalk, gave way to tears of discouragement. And he would probably have continued to weep indefinitely, for the street reaches its children the lessons of sorrow and despair very early in life, had not a handsome carriage come to a standstill at the very corner where he sat, and a gentleman who got out, lingered for a moment quite unconscious of the presence of Paolo, to talk with a lady inside.

"Well," said the gentleman good humoredly, "I'll say good-by to you. The best of friends must, you know."

Paolo sat up and stared, and he saw the lady press her little handkerchief against her eyes.

"You don't seem to mind saying good-by," she said, "I suppose you don't care. Men are so inconstant."

"Oh, I shouldn't say that if I were you," he rejoined, smiling a little, "remembering what I found when I came home; I certainly should not say that."

"You are very cruel," she said softly. "You know I love you very much. I went without many pleasures for your sake. I suffered everything from my family—and it was so many years—my voice broke with self-pity."

"It was a good while," he replied gently, "but you knew why. If you went without pleasures I went without home and comforts so that some day I might get them for you. When I came home with something to offer you at last, I found that you had allowed someone else to provide you with these things. Surely, I can do nothing more than to wish you well and leave you."

He held out his hand, and Paolo noticed that she just touched it with her own, and that as she drove away she was crying. The gentleman stood looking after the carriage until it wheeled around the nearest corner. Then he turned slowly and almost fell over a small figure. Paolo was, in fact, in the act of picking up a bunch of violets from the pavement, and when he had risen he extended them to the man.

"Ah!" said the man. Absently he thrust the flowers into his coat pocket, all the time looking at Paolo. "And what are you doing with the box?" he asked at last.

Paolo thus recalled to his own sorrows, related in detail to the Italian and explained that his family was in need of firewood; and he had that day started out to secure some, and that falling upon this prize he had dragged it with much difficulty as far as this. "And now," concluded Paolo, directing a terrible look toward the rebellious box, "this pig, this villain, will not move. And while I go for my father to help me Stephen Gozzi, who is bigger than I, will come and carry it off for himself."

"I see," said the man, gently. "Well, I'll help you home with it myself. I've a sort of fellow feeling for you, you see. And if Stephano does not overcome us on the way I dare say that between us we shall do very well."

And so they went along, the stranger dragging the clumsy thing with a strong hand and Paolo pushing vigorously in the rear. "If ever you should need help to drag a box of your own," said Paolo between two struggling breaths, "call on me. I will help you because you have helped me."

"Thank you," answered the man, "but I am afraid I shall have any. Though I have been in trouble just as you were only nobody helped me."

"Was it a box?" inquired Paolo sympathetically.

"No, not a box, and yet something that I wanted very much. I worked hard to get it, but I had to go away for a while to prepare a place to keep it, and while I was away—"

"While you were away—" repeated Paolo looking up.

"Someone came and stole what was mine," said the man.

"If it was Stephano," began Paolo, fiercely, "I will follow him."

"It was certainly not Stephano," answered the man smiling. "Good-by." But Paolo was not satisfied and when he had called his father to take charge of his booty he slipped away and followed the tall figure of the man—followed him until the river stopped them both. Then he saw him take the crumpled violets from his pocket and launched them very gently on the water. And as the man stood watching them float beyond his reach Paolo, with a new little pain at his heart, crept away and left him alone.

"The Blood is The Life."

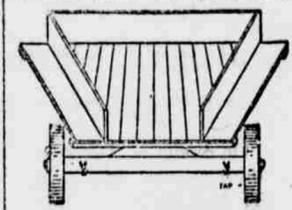
Science has never gone beyond the above simple statement of scripture. But it has illuminated that statement and given it a meaning ever broadening with the increasing breadth of knowledge. When the blood is "bad" or impure it is not alone the body which suffers through disease. The brain is also affected, the mind and judgment are clouded, and many an evil deed or impure thought may be directly traced to the impurity of the blood. Foul, impure blood can be made pure by the use of Dr. Pierce's Golden Medical Discovery. It purifies and enriches the blood thereby curing, pimples, blotches, eruptions and other cutaneous affections, as eczema, tetter, or salt-rheum, hives and other manifestations of impure blood.

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A Sorting Table on Wheels.

In commercial orcharding it is generally most economical to have picking and packing work going on concurrently, says W. N. Nutt of Maryland. This saves putting the apples on the ground and having to handle them again. A gang of pickers will empty their picking bags and baskets directly onto a portable sorting table placed between the rows on which they are working.



A HANDY SORTING TABLE.

This table is placed on low truck wheels and has a single whiffletree so that a horse can move it to any desired point as work proceeds. A cut of this kind of sorting table is shown in accompanying figure.

It should be made large enough to hold not less than two barrels of fruit. The rear bolster is higher than that at the open end so that culls can be rolled out. A long, heavy plank placed on the ground on each side of this table on which the barrels are set for filling. The sorters pick the apples from the table into padded wicker baskets, which have low or folding handles, which permit of their being placed down into the barrel before being dumped.

Apples would be greatly injured if dumped from the mouth to the bottom of the barrel. The fruit is sorted into two grades, firsts and seconds. In sorting exclude all fruits that are ripe, for if a fruit is ripe at packing time it will soon decay and spoil its neighbors.

Fruits that are too green or poorly colored should be left out as they are always of inferior texture and flavor. Undersized, diseased, wormy, bruised or misshapen specimens should of course go as culls. The culls are allowed to roll into a pile from the lower end of the grading table.

Feeding Work Teams.

The problem of feeding work teams is a way that will get the largest amount of work out of them has always been a hard one. We may give a team the best of care during the spring months, but when the real hard work of the year comes along, the horses have run down and are in poor condition for heavy work. The fact is we work horses too hard and they are put into hard service without being properly seasoned. One of the largest users of horses in Chicago keeps his horses at work only four hours a day. The result is his horses are always in the pink of condition, and they last from eight to ten years, while the average life of the draft horse on city streets is four years.

One should feed to get the greatest amount of service. Corn and clover should now be replaced with oats and timothy or other hay. While oats are as high as sometimes happens not many farmers will feed them. But by proper feeding of both grains and forage, the working efficiency of the team will be increased more than enough to make up the difference in the price of corn and oats.

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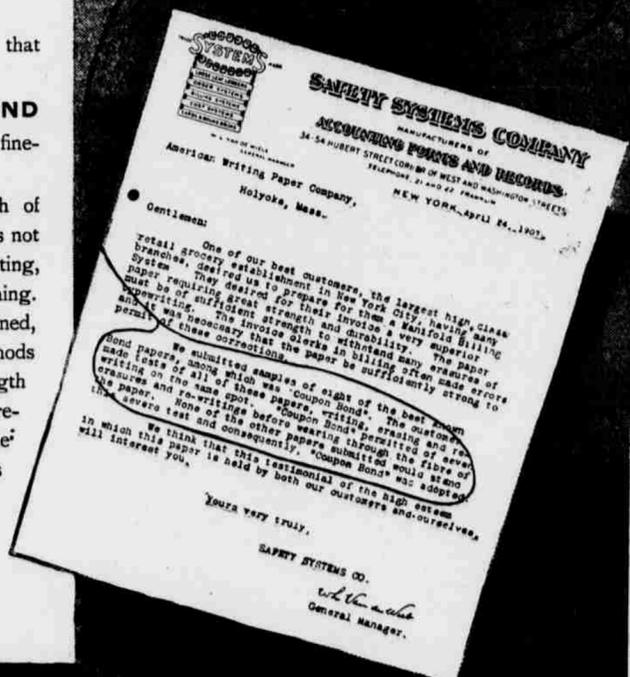
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